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The Walled Series

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ER-COLOUR  
PAINTING





THE GIFT OF  
*M. A. Vinson*

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213  
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The Wallet Series

WATER-COLOUR  
PAINTING

BY  
MARY L. BREAKELL  
("PENUMBRA")

LONDON  
EDWARD ARNOLD  
41 & 43, MADDOX STREET, W.

1904

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## CHAPTER I

Oil and Water-Colour Painting contrasted—Ambitious Mistakes of Beginners—Water-Colour Painting To-day—Methods—The best way to begin.

### Oil and Water-Colour Painting.

“WHICH do you think the easier, Water-Colour or Oil Painting?” *Oil Painting of course*

This is a question often put by the beginner to his artist friends. The Artist's answer may be in favour of one or the other. It is the Student's temperament, and the choice of subject to be represented in the particular medium selected, which solve the question.

The Atmospheric effects and delicacies of Tone almost easily attained in simple washes on paper by the water-colourist of experience are very difficult of achievement in his own medium to the practised oil-painter on canvas. On the other hand, the Strength and Realism obtained by the painter in oil, particularly in his treatment of Foreground objects on a large scale, would, as a rule, be very inadequately rendered by the water-colour painter.

If the Student wishes to save time by following the line of least resistance, his choice of medium should be determined by the nature of the objects he desires to represent, and the size of picture he wishes to make. He should also exercise a little self-examination, in order to decide whether the oil or water medium harmonises more completely with the peculiar idiosyncrasies of his disposition.

“Am I by nature an Oil or Water-Colour painter?” he should ask himself.

For the vigorous, impetuous temperament may find more scope in oil-painting, whereas the person of delicate sensibility and careful nature would feel more at home in the water-colour medium. To choose the less sympathetic medium would not matter much in the long run—that is, if the Student has grit and perseverance. For, working in either Oil or Water-Colour, he will require to exercise the same observant faculties; and his work (if conscientious) in either medium of expression will be a preparation for work in the other.

It would be better, on the whole, for the tyro to begin with water-colour drawing, and we will suppose, for our present purpose, that he has made this his choice.

There are some objects more easily represented than others. The beginner, unguided, generally selects the most difficult. He will mount a huge piece of paper, and thoughtlessly prepare to tackle a Mountain-Range in all its varied colour and gradation

of tone, for mile on mile of distance, when he had much better be carefully considering the conformation and colour of the simple Pebbles at his feet.

He will boldly mix his greens and russets to wash in a Group of Forest Trees in all their autumn glory, when perhaps he has never tried to draw a single Leaf.

Now the beginner, even though he may have had some preliminary training in draughtsmanship, would learn much more by drawing and tinting some simple near-at-hand object. He should leave complex pictorial subjects, such as Turner or Cox loved to paint, till, by careful, humble work from Nature's simpler still-life objects, he has acquired some modicum of Turner's and Cox's power.

### Methods.

The art of Water-Colour painting to-day, broadly speaking, may be practised by two methods—that of the **Body-Colour** School, which uses Chinese White and other heavy pigments more or less throughout the work, and that of the more legitimate and earlier English **Transparent Colour** School, which uses opaque colour as little as possible, and eschews Chinese White altogether.

These two methods are employed both by those, known as Impressionists, who look at Nature broadly and synthetically, and, on the other hand, by those, known as Pre-Raphaelites and Realists, who look at Nature minutely, rendering every detail by the point



of the brush in what is sometimes known as Stipple. There are Stipplers who use Body-Colour and Stipplers who forswear it, as there are Impressionists who work throughout in Body-Colour and those who work in simple Transparent Wash. There are also men of individuality who combine the methods of both, taking from each what they feel helps their particular aim.

The best way for the inexperienced student to begin is by faithfully following the simpler method of the men who lived when the Water-Colour Art in this country was young—like themselves, in the early part of the last century—the men who made it famous as a peculiarly English Art—Turner, De Wint, Prout, David Cox, and Copley Fielding, and others.

These artists were content that their craft should really be, as it was then described, simply “Water-Colour *drawing*.”

Some of those who came after them, not content with the wise limitations their forerunners had fixed between Oil Painting and Water-Colour Drawing, have trespassed over the frontier line of draughtsmanship into the province of painting, by the free use of body-colour impasta, and even varnishes and glazes. They thus sacrifice at great risks some of the delicacy of the one Art for the strength of the other ; in exceptional cases combining the beauties of each ; but on the other hand, in many others the faults of both and the beauties—of neither.

Indeed, the beginner, whatever method as an experienced artist he may eventually pursue, should

recognise the fact that he only handicaps himself, in representing Nature, by choosing to try and do it in the difficult Body-Colour method.

Commencing as a faithful follower of the older system, as he progresses he may make experiments in the later and modern methods. This book contains hints for his guidance in both, as applied in the treatment of various subjects as studies, with reference to examples in the public galleries, and elsewhere, by Early and Later Masters.

While the earlier pages are written for the instruction of beginners, the book contains much which may be useful to more advanced students. It has been my endeavour in the studies (as examples) to teach those who prefer to study alone, to look for certain things in Nature, which of themselves they may not otherwise observe so soon. It is hoped they will get the Objects and Models in the order of lessons I have suggested, and arrange them as nearly as possible in similar surroundings, and in the same conditions of light and shade; and also make sketches out of doors of scenes similar to those selected to exemplify important points.

Students should not attempt the later studies without re-reading the earlier, for necessary processes described in the case of the former are omitted in the latter, in order to avoid repetition.

## CHAPTER II

Choice of Materials—Paper—How to remove Spots—Sketching-blocks—Books—Brushes—Palettes, &c.

### Paper.

IN commencing a picture, after thinking out a subject, the first and most important consideration, technically speaking, is the *Ground*.

To humble beginner or experienced artist, it is alike important that his **drawing-paper** should be of the best quality. The future success of the work, and the time expended on the picture depend on this. The beginner may perhaps be allowed to consider expenditure on *colours* in relation to a limited allowance, but, if he intends to be an Artist, and not merely to "pass the time"—which he may assuredly do in his struggles with bad paper—it is false economy to grudge a little time and money spent in first choosing the ground which will be the foundation of all that is to come after. This question is, in fact, of more importance to the student, who is naturally unsure in his manipulation of brush and colours, than it is to the experienced artist.

If the paper is too hard or greasy, he will find that it will not "take" the colour, which will lie in pools and dry in patches. If the paper is too absorbent, his desired effect, which may be an exact and clear one, will only result in a blot with blurred edges. If the surface only of the paper is good, the unfortunate student, who finds that he has to "wash out" bad work, perhaps over and over again, in perfecting his drawing, will soon penetrate that and find a cottony, incohesive underlayer, which will chafe against his brush in ridges.

A really good *hand-made thick linen paper* is what he needs. Such a one will bear a great deal of washing and rubbing out—even scratching with a penknife, when necessary, in bringing up the high lights. And such a paper, with a medium surface—that is, having a slight grain, which is generally described in the colourman's lists as "Not"—is the best he can select. "Hot-pressed," which is perfectly smooth, or "Rough," which has a very coarse grain, are only suitable for special purposes, not for ordinary use.

Tinted or coloured paper should be avoided by the beginner; they only increase his difficulties in matching Nature's tones of colour.

As paper made even by the best makers kept in a damp atmosphere will contract **mildew**, which it is almost impossible to remove, it is advisable not to stock too much at once, particularly if residing in a locality where the atmosphere is naturally humid. If in need of paper when sojourning temporarily by



the sea, in preference to buying on the spot, send home to the colourman in town.

Mildew, as a rule, does not show till a wash of colour is passed over the paper. If only a chance spot or two appears it is better to wait until your drawing is finished, and then touch up the spot with *Chinese White*; when that is dry, "stippling" it carefully with transparent colour to match the surrounding tint.

It is customary to commence a drawing by carrying a wash of pure water over the paper. This is done for several reasons. It is worth doing if only for the sake of the primary detection of spots and mildew, before you have wasted time and colour on a worthless piece of paper.

**Grease spots**, which may be merely accidental, can be removed by placing powdered French chalk on the spots, and pressing with a hot iron on a piece of white blotting-paper laid over the chalk.

### Sketching Boards and Stretchers.

Paper is better to work stretched on a **drawing-board**, but a board is rather heavy for outdoor work; so for small pictures the **Sketching Boards**, covered with the best, thick paper on one side, have come into use, and answer very well. Sketching Boards can be had up to size 29 × 21.

In addition to the above there are very convenient **Sketching Portfolios** with japanned tin frames to fasten the paper down. If you wish to use loose

sheets of special paper for which you have a preference, these are very useful.

For larger drawings upon which the artist intends to spend some time, it is advisable, for *indoor* work, to paste the paper on a drawing board, but for *outdoor* use, to paste it on **skeleton stretchers**, such as are used for canvasses in oil painting. These are to be had ready prepared at the colourman's.

### Sketch-books.

An enthusiastic student always has a **sketch-book** ready in his pocket—if it is not in his hand. The quality of the paper in this does not matter much, so that it has plenty of leaves, and their surface greets his pencil (neither hard nor soft, but medium) with a comfortable grit. It should open like an ordinary book, and be rather square than oblong, say about  $8 \times 6$ , and he should have another, about  $3\frac{1}{2} \times 3$ , to use for hasty notes.

### India-rubber.

As for **india-rubber**—a person with good eyesight does not need spectacles, neither should one whose eyes are trained to look at Nature correctly require india-rubber—nevertheless, though the eyes may see clearly and their vision be correct, the hand may be a little too heavy; so it would be well to keep in reserve a small piece of soft, white putty india-rubber. This will be useful in removing heavy shading, as well as in obliterating lines.

### Brushes.

Brushes are the next thing to be considered. A few well chosen from the stock of a good maker should last for years, particularly if they are of the more old-fashioned kind set in quills. For durability and efficiency these cannot be beaten by the modern varieties in ferrules of metal. With one or two large flat brushes of "camel" and "fitch" for washes, three or four good brushes, in varying sizes, of the quill sort will do all the work of the finest or the broadest description necessary. Indeed, so fine and perfect a point can be got in a full, large, springy black or brown "sable" in quill, that it is possible to complete the picture entirely with the one brush from broad start to close finish.

*Red* sable, being stiffer, is not quite so good for transparent-wash work as the black or brown varieties of hair. But in the use of Body-colour a stiffer brush is preferable sometimes; it should also be flat instead of round, and, necessarily, fixed in tin.

In choosing brushes it is well to try them in a glass of water. After a dip the full cone of hair should not spread or separate but terminate in one fine, single point.

### Dippers and Palettes.

For *outdoor* work japanned dippers can be obtained, or a small glass jar may be suspended by a string from the easel. For *indoor* work a glass will

suffice to hold the water used as a medium, which, by the way, should be *distilled or boiled* where only a hard quality is obtainable. The frequent omission of this simple precaution must be the cause of much inconvenience in working the colour. When a wash will not flow smoothly the artist is apt to blame the paper; probably the cause may lie in his own negligence or even ignorance of this.

With regard to **Palettes**—for *indoor* work there is a variety of slanting slabs, saucers, and china palettes to choose from; but after all, the **japanned colour-box**, with a thumb-hole, and the convenient palette lid, is handier than anything else. It is indispensable for *outdoor* work.

### Sundry Hints.

**Camp stools** should be of the ordinary sort in a light, firm make; **easels** for *outdoor* work as simple and light in construction as possible. For *indoors* a more substantial, firmer one should be selected; or a book rest used if an easel be not attainable.

**Hand rests** should be dispensed with. The wrist and hand will grow all the steadier if the student learns to do without a mahl-stick.



## CHAPTER III

Colour Boxes—Moist and Hard Colours—Old Masters' Tints—  
And Nature's Colour—Chemistry of Colour—Colour-makers  
—Economy of Palette—Tables of useful Colours—Colours  
to avoid—Notes on the Colour Gamut.

### Colour Boxes.

WHAT an acquisition is the first box of real "artist's colours"! How it is treasured with all its little divisions ready-filled with an assortment (made by the artist's colourman) of the brightest, gayest, most tempting of colours!

And yet, when we come to use them under the guidance of some experienced artist-friend, or teacher, he discards most of those we have regarded with the greatest admiration, and picks out the quiet-looking cakes we have considered of quite secondary interest. He tells us that the others are useless. They are either fugitive under daylight, or so objectionably permanent that they eventually eat into and corrode other more modest pigments placed in juxtaposition or superimposed. He has critically examined the entire contents of the box, and discards half.

"The *box* is alright," he says. "You cannot have anything better for water-colour drawing than these japanned boxes. But if you wish to work *often*, and,

above all, expeditiously—more particularly out of doors—you should use **Moist Colours** in **Pans** or in **Tubes**. On the other hand, if you intend to use your colours *seldom*, **Hard Colours** in **Cake** are the most economical, and will last for years in good condition."

Water-colours in Tubes, if kept long, will harden, and be very difficult to manipulate, or even extract from the tubes ; though colours in Pans, if they harden, can, it is said, be moistened with a little glycerine. The advantage of doing this, however, is doubtful, as the colours thus remoistened with a substance like glycerine, which attracts the humidity of the atmosphere, may cause *mildew* in paper they are applied to—and this must be avoided at almost any cost of colour.

Indeed, an experienced chemist will tell you that a little distilled water (perhaps, by preference, warm, to dissolve the hardened gum in the pigment, which is still there, and of which there was probably too much), just dropped on the colour and left to soak, will answer quite as well as glycerine applied in ignorance of its chemical properties. Glycerine is not always used by the manufacturer in the original make-up of the colours, and for this reason also its application is inadvisable. *Chinese White* is perhaps the most troublesome colour to keep moist. The bottle should be kept in a cool place and well corked. If it hardens and crumbles, to "make-up" again, powder the pigment in a mortar, and add a few drops of warm distilled water.

### The Chemistry of Colour.

Before entering on the selection of a Useful Palette, we should remember this is an Age of Specialists. The **Old Masters** of Painting perhaps had no alternative but to select, grind, and make up their own colours, as well as mix and apply them. Some of them did the latter excellently well; others did not, as we can judge by their pictures which, whatever their other qualities of technique may be, are not now a good match to Nature's tints—unless, indeed, Nature has sadly, or rather, indeed, gaily broken loose from man's ideas and conventions in these latter days.

Trees are really not indigo-blue in colour nowadays, neither is the sky a rusty indian-red. There are refreshing greens in the open meadow under clear skies. There are translucent qualities of blue-green and green-blue in wave and water, and there are spring flowers in Nature that never bloom in pictures by the older masters.

Truly, whatever those early Masters represented in *green* to their contemporaries has not been handed down to us! Time, Sun, and Atmosphere have bleached or darkened it.

**We moderns** can triumph in our Greens and, tentatively, in our Primrose Yellows, permanent or almost permanent colours, which we owe to chemical research and discoveries of new metals. To-day, apart from Painting, the Chemistry of Colours and manufacturing of pigments are a recognised science which has special professors who devote their time to



it, leaving the Artist to devote his thoughts more freely to the application of these pigments in his Art. But though he does not make them now, the Artist should know something of the constituents of his colours; he should have a rudimentary knowledge of their action one upon another—if not to do justice to his colourman, yet alone for the consideration of the permanency of his pictures. He should be aware that it is not wise to go from one maker to another for this or that colour which he fancies is brighter or better in the particular make, forgetting that the vehicles in which the different manufacturers' pigments are made-up are not always the same, and that dire may be the consequence of recklessness in mixing them.

The Artist should select a colour maker of first-rate name—test, prove, and then stick to him. He may rest assured that what a clever chemist in one factory knows, his rival in another will soon find out, and that the best colour makers are pretty well in line with modern improvements in the science. Unfortunately the nomenclature of the colours by the different makers is sometimes misleading, the same name used by different firms not always meaning the same pigment, though it may be of similar tint.

It may be allowable to the student—while he is as yet but “spoiling paper” in his efforts to match tints—to economise in colours, on more than one ground; the first being the great expenditure the study of art entails, while he is still earning nothing; a second, the exceedingly high price of the newer permanent



pigments, particularly *Aureoline*, the *Daffodil Yellows*, *Viridian*, and a few others. The almost prohibitive price of these (and *Lemon Yellows*) makes free and abundant use of them all impossible; he is thus hampered in freedom of execution, and must perforce resort to cheaper colours.

These new colours, in the use of which the prosperous and successful artist of to-day may triumph over his predecessors, the old masters, are pronounced permanent by experts. Presumably they have stood every test of fire, heat, damp, pure and impure air, oxygen and sulphuretted hydrogen, the action of each on the other, and the action of other metals than their own. The poor student may, with a peaceful conscience, let them also stand the test of Time a little longer.

But, before he uses them it is only fair to his Art, his reputation, and his "clients" (there are no Art Patrons nowadays) that the successful artist should be sure he uses the best materials possible in his work.

By the time our student is a successful artist himself, perhaps the rival claims of the *Daffodils* of one maker and *Lemon Yellows* of another will have been settled, and he will have no doubt on which to expend a fair portion of his profits. In the meantime he may experiment.

Even as it is, for occasional auxiliary use, there are three colours of the more expensive order in which he should invest. These are *Cobalt*, *Rose* or *Carmin* *Madder*, and *Purple Madder*.

If these true *Madders* are beyond his means, he

might use the new and cheaper *Alizarin madders* (so labelled). They are certainly untested by time, and as yet may be regarded somewhat doubtfully.

But there is no cheap substitute for *Cobalt Blue* as used in some sky and atmospheric effects. *Permanent Blue* may, on his palette, take its place for some purposes; but Cobalt must be at all costs his one extravagance. Possessing this colour, unknown to the old masters, in his restricted, "Economical Palette," even with the doubtful *Alizarins*, instead of *Madders*, his work will possess no less a chance than theirs of standing a reasonable time. But he must omit those banes of the old painters, the detestable *Prussian Blue*, *Indigo* and *Cochineal Lakes*, and the exceedingly doubtful *Indian Yellow*; and he must always remember that his *Gamboge*, though fair, is sometimes faithless. When his means allow he must take a better yellow in its place.

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The following Tables give suggested palettes for Artists and Amateurs who have no need nor excuse to consider expense, and for Students—who have. They also include a Table of Colours to be avoided.

## I

## FULL TABLE OF USEFUL COLOURS.

- YELLOW. Pale and Deep Lemon (or the Daffodil Cadmium Yellows). Transparent Gold Ochre. Yellow Ochre. Aureoline.
- GREEN. Terre Verte. Old Terre Verte. Viridian (transparent Oxide of Chromium). Oxide of Chromium.

- BLUE. Real Ultramarine. French Ultramarine or Permanent Blue. Cobalt.
- PURPLE. Purple Madder. Mineral Violet, Nos. 1 and 2 or Cobalt Violet.
- RED. Light Red. Venetian Red. Cobalt Rose, if to be had. Rose Madder. Madder Carmine. Chinese Vermilion.
- ORANGE. Cadmium Orange. Burnt Sienna.
- BROWN. Cyprus Umber. "Transparent" or Cappagh Brown. Sepia. Brown Madder.
- BLACK. Blue-Black.  
Auxiliary colour for black and white work, Charcoal Grey.

## II

## MORE RESTRICTED TABLE OF TWELVE USEFUL COLOURS.

- YELLOW. Pale Lemon. Yellow Ochre (or Roman Ochre). Aureoline.
- GREEN. Viridian (transparent Oxide of Chromium).
- BLUE. Cobalt.
- RED. Light Red. Vermilion (Chinese). Rose Madder or Madder Carmine.
- PURPLE. Purple Madder.
- BROWN. Cappagh, or Transparent Brown, or Sepia.
- BLACK. Blue-Black.

## III

## ECONOMICAL TABLE OF STUDENT'S COLOURS.

- YELLOW. Gamboge. Yellow Ochre. Raw Sienna.
- GREEN. Terre Verte (occasionally).
- BLUE. Permanent or French Ultramarine. Cobalt.
- RED. Light Red or Venetian. Vermilion. Ruby Madder (Alizarin), or Rose Madder (Alizarin).
- ORANGE. Burnt Sienna.

- BROWN. Vandyke Brown (?). Cool Sepia.  
 BLACK. Blue-Black, and for black and white work, Charcoal Grey.

IV

COLOURS TO BE ENTIRELY AVOIDED IN WATER-COLOUR WORK.

- YELLOWS. The Chromes, pale and deep. Patent Yellow. True Naples Yellow. Orpiment. Yellow Pinks, Dutch, English and Italian. Brown Pink, &c., &c. Alizarin Yellow.  
 GREENS. Verdigris and other copper Greens. Emerald. Sap. Brunswick. Hooker's Green. Olive Lake. Green Lake. Prussian, &c., &c.  
 BLUES. Prussian Blue. Antwerp. Royal. Indigo. The Copper Blues. Verditer, &c.  
 REDS. All the Cochineal Lakes and some of the Vermilions. Dragon's Blood, &c.  
 BROWNS. Bitumen. Asphaltum, Vandyke of ordinary quality, &c.  
 Made-up Greys, such as Payne's Grey, &c.

Notes on the Colour Gamut.

**Yellows.**—Until recent years a bright and at the same time thoroughly permanent yellow had been unobtainable.

In *Lemon Yellow* (*Barytes Yellow*), an opaque pigment, we have, according to one of the highest authorities, Professor Church, a bright yellow to be depended on—if *unadulterated*.

Other authorities commend the *Cadmium Yellows*. After study of much that has been written on the subject of colours by various experts and (my own) practical experience in their use, the weight of



evidence tells (to me) in favour of Lemon Yellow, with the italicised proviso above.

They are both expensive colours, the Cadmiums of some makers more so than the Lemons; *ergo*, they are both liable to adulteration—in the hands of unscrupulous makers; the adulteration in both cases may take the form of the pernicious yellows which, in paying a higher price, the artist seeks to avoid. Mr. Church, in his book on the “Chemistry of Paints and Paintings,” gives some tests for detecting adulterations in such colours which the artist, for the sake of his pocket as well as of his reputation and the interests of the public, would do well to make occasionally, if he has reason to doubt the genuineness of the pigments supplied.

The before-mentioned yellows are opaque. As a bright transparent yellow *Aureoline* (*Cobalt Yellow*) is considered the best and most permanent in use. It works well with the Lemon Yellows; and in modern use takes the place of Gamboge, a very much cheaper pigment.

Later chemical authorities speak ill of *Gamboge*. But Field, an earlier authority, has a very good word to say for it. This pigment varies in quality; but on account of its cheapness is unlikely to be adulterated, therefore in its use the student at least knows what he is using, and can guard against its failings. It is a vegetable colour, as also is its rival in old water-colour work, *Indian Yellow*. Evidence attainable to the writer weighs in favour of Gamboge, which in its

gummy or resinous nature possesses some antidote or counteracting property to the usual alkaline tendencies or disabilities. Though Aureoline is used by our best water-colour artists, Gamboge is not altogether discarded from their palettes. Gamboge will combine well with Lemon Yellow.

**Greens.**—In two absolutely permanent pigments and their combinations with yellows and blues, we have a long and varied range of tints. These pigments are *Viridian* (transparent Oxide of Chromium) and opaque *Oxide of Chromium*, two of our most important modern additions to the palette. Then there is the ancient *Terre Verte*, a permanent Ochre of middle tints, cool or olive, semi-opaque in quality, and inexpensive. With such valuable materials to work in green, the artist should feel, on the one hand, his reputation to be less at the mercy of capricious yellows; on the other, that he is left with absolutely no excuse whatever to invest in *Prussian Blue*—the most objectionable of pigments.

*Chrome Greens*, so-called, are not of the same nature as the Oxides of Chromium mentioned above. They are to be condemned as injurious to other colours.

**Blues.**—Real Ultramarine is now very seldom used, the manufactured article, "*French*" and *Permanent Blues*, being very good substitutes, almost identical for all practical purposes now that Cobalt as a sky-colour has come into general use, and taken its place in so many atmospheric effects. *Cobalt* works and stands

well. In combination with Rose Madder and Lemon Yellow it forms most valuable and delicate sky-greys. These two Blues are sufficient for the palette.

**Purples.**—*Purple Madder* is a rich, transparent preparation of the madder-plant and works well with other colours. Mineral Violets and Purple Ochres of good quality are obtainable.

**Reds.**—Here we are again on doubtful ground. There is an abundance of useful, dull red, middle tints in ochreous substances which are perfectly permanent, such as the useful and indispensable *Light Red*, and the *Indian* and *Venetian* varieties; but no transparent Rose as absolutely lasting under the conditions of sunlight and pure air as there are parallel colours in green and blue, *i.e.*, *Viridian* and *Ultramarine*. A permanent mineral deep-toned Rose-red is wanting.

For the deeper tones of Rose, we are fain to be content with *Rose Madder*, and *Madder-Carmine*, the latter having the reputation of being the more permanent of the two. It possesses a greater depth and richness of tone. If possible it is better not to mix these with the iron colours, such as Yellow Ochre, &c. Lemon Yellow will combine well with Rose Madder.

The *Crimson Lakes* and *Carmines* made from organic substances such as cochineal—and there are many varieties—are fleeting colours, beautiful to look at, but valueless to the artist.

The *Alizarin Madders* are products of coal tar,



and, as yet, questionable substitutes for the two madders. Possibly they will in use go the way of Indigo and some other aniline colours, or in perfected Alizarin may yet reach the long-sought ideal Red, a deep and permanent mineral Rose.

*Vermilion* is indispensable for certain purposes, but where light red can be used instead, the latter should have the preference. Vermilion should never be exposed to direct sunlight in cake or on paper, as it may turn black. In other circumstances it is particularly permanent. The Chinese variety is best; Orange or yellowish varieties should be avoided, as probably being adulterated with Red or Orange Lead.

**Browns.**—*Sepia* is still used by good painters, though as an organic colour it is sometimes objected to. It has a transparency which in this Art makes it exceedingly valuable. *Raw* and *Burnt Umbers*, valuable pigments in oil, are a snare to the young water-colourist, being heavy and opaque, and, in consequence, difficult to manage.

**Blacks.**—Most of the black pigments seem to be of a carbonaceous nature, and thus possess bleaching properties which may be injurious to colours combined with them, so it is better not to form tints therewith by admixture. *Blue Black* and *Lamp Black* are perhaps preferable to the more generally known *Ivory Black*.

*Charcoal Grey*, with its soft, pearly tones, is an admirable pigment for wash-work, and is preferable to Indian Ink for that purpose.



## CHAPTER IV

Preliminary Drawing and Instruction—Knowledge of Form—Pencil Sketching—On Use of Sketch Book—Lines to represent Colour—Sketching from Memory—Black and White and Monochrome—First Exercise in Monochrome.

### Preliminary Instruction.

ON looking at an object in broad daylight, the first thing that strikes the eye is its **Colour**. An untaught person can discern niceties of colour while he is quite ignorant of parallel qualities of tone and subtleties of form.

After colour the next thing to impress itself on the retina is **Proportion**. Lines, as a rule, round solid objects do not suggest themselves. Line, indeed, is quite an artificial thing of man's invention. Therefore it is quite natural for a student to want to paint before he can draw; and better for him to "try," so that he may find out that he needs must submit first to the discipline of draughtsmanship before he can attain to full Freedom of Colour.

Let him paint a bit, then, and find out he knows

very little. For he may indeed feel the influence of the Spirit of Colour, but, as yet, have no hold on the Body of Form which contains it.

In entering ignorantly on his first practice of Art, he finds he is groping his way, and becomes conscious of untrained eyes and curiously weak, uncertain fingers. He is surprised. It looked all so easy at first. "You have only to sit down and put the colour on," he had thought. As soon as he realises that his eyes need *practice* and *training* in order to see truly, he will only be too glad, if he is in earnest, to submit to any discipline suggested, in his eager desire to "get on."

He is then in a condition to believe that the method of the Art Master (as often in practice) is right. He must spend his enthusiastic years drawing free-hand outlines from the Flat and stipple-shading casts of objects in the Round—mechanically—with no word said to him in explanation of the points of their real beauty of form; or *why* he is to stipple-shade the same beautiful object for months on end.

Happily, while he is grinding away at "The Young Augustus" he can still steal glances at Clytie and other beautiful putty-coloured objects around him; he can talk with other misguided companions, eager and still full of enthusiasm despite the chilly Dianas and Apollos surrounding them, who unburthen their aims, compare notes, and, possibly, come to other conclusions of study.

These Art Students, kept back as they are, indis-

criminally, are far better off than the young person who has fallen into the hands of an ignorant Visiting Teacher, who knows less than nothing and gives him, or her, indifferent engravings to tint out of an empty imagination, as a training in Art. The former, at least, if he be of an over-impetuous, impatient disposition, is drilling himself into a state of patient control. The latter is being confirmed in worse than ignorance. Better be home-taught by those who will bid you study self-reliantly in the true School of Nature.

No one can give the individual training you can give yourself—a training which needs to be supplemented occasionally by the wise criticism of others more experienced.

If you can get a room to yourself in quietude undisturbed, you can learn much alone. There is a Still-Life world of Fruit, Flowers, and Foliage at your service ; as well as the branches and boughs of trees in leaf waving outside the window. There are many inanimate objects—shells, curios, &c.—of which the form and colour make good studies. You can find some Bird or Animal, be it only a barn-door fowl, the family cat, or the house dog. In town or country, wheresoever you are, you can go out—and find Something to Sketch.

### Pencil Sketching.

Sketch, then—in Pencil, both in and out of season.

*Don't Shade*—Shading in Black and White is per-

haps the very thing you have had too much of at the Art School. It is unnecessary.

Finished shading in black and white is the bane of the English Art Student—a meaningless waste of time.

Look well at the object first. Note and block in the Proportions, holding your pencil loosely, lightly, and make free strokes. If you make a mistake don't rub out, but make other strokes to correct those put in lightly; then make your lines thick where the shadow comes. The lines should be enough, but no more than to indicate the Form. But do not attempt Local Tone. Remember your Line is to indicate Form Within a Boundary—not made for the sake of itself.

Never forget your Sketch Book. Bring it out whenever you see an interesting figure hurrying along; a picturesque group of people; or a bit of fine form, in white cumulus cloud, sailing overhead; or—and here you may put in Shadow (cast-shadow, that is)—a curious effect produced by the shadow thrown by one solid object on another.

Draw *Hands* whenever you get a chance; they are the most difficult detail of the human figure; and unless you are a hermit, they are always at your service—even if they be but the gnarled old fingers of your charwoman, or a hard-working general servant. For indeed there is “more drawing” and true beauty in the serviceable or useful than in the merely ornamental, if we would but see it.



Instead of shading local-tone, as some do, in lines, sketch your objects as though they were white. But sometimes, if they are interesting in colour, and you want to remember it for future use, draw parallel lines, as in heraldic fashion, to denote that local colour. This was George Field's method.

Thus, Red is represented by perpendicular lines ; Blue, horizontal ; Green, left to right ; Purple, right to left ; Orange, diagonally crossed ; Brown, horizontal lines diagonally crossed left to right ; Black, horizontal lines perpendicularly crossed ; White, blank.

### Sketching from Memory.

After looking at and studying Nature well, feeling more confidence of hand and eye, it is a good plan to **sketch from memory**.

To be able to do so with any success proves that we are really beginning to see aright, and gaining mastery of form. It also proves that we are not blindly imitating Nature, but thinking about what we are doing, and thus acquiring a far more real possession than mere imitative skill. In drawing from memory you will be truly, inwardly digesting knowledge which in after years will sustain and feed your imagination.

**Animals** are capital objects to draw from memory. They won't stand still for us at any time ; we must measure them with our understanding as well as our eyes. Figures of **Human Beings** in action, unconscious of posing, should be constantly observed and

drawn from memory. In sketching from Nature, don't think of making pretty sketches to please the taste of your friends. These sketches are exercises and private notes for your own particular use, and what you want in them are the essentials of life and spirit—the character of the creature unbeautified from a conventional standpoint.

Afterwards, in working *from, not on*, them, if you can improve upon them, do so, but never correct or elaborate these impressions.

### Black and White.

To make occasional large sketches in **Charcoal** is helpful, but if the student means to be a true colourist, he should not devote too much time to "black and white" (black and white work for the Press is an applied Art, apart).

If he does, his sense and eye for colour will suffer for it. By this I mean deliberate studies of Still-Life, the Antique, and the Human Figure, elaborately shaded in chalk. Let him draw as much as he will, but not spend months of valuable time in useless shading. He should carry on his study of Colour, hand in hand with that of Form.

### Monochrome.

Two or three **Monochrome** drawings in wash of still-life objects might be made to get his hand in touch with the brush, and to gain something of the

technique of handling, without at the same time hampering himself by contending with the difficulties of matching tints.

For the first study he might take a **Vase** or **Jug** of good and simple form, an **Egg** or a **Shell**. It should be something solid, and simple in colour, light rather than dark, because now, though working in monochrome, he will try to represent truly the local-tint, as well as the gradation of shade on its surface. It should have a surface with little or no ornamentation. Perhaps a **Ginger Jar** may do duty as model for this lesson ; the cane lattice surrounding it will decrease the difficulty in getting the effect of roundness and break up the surface a little.

The subject of your study should be arranged on a box or table, raised a little above the one you (the student) are sitting at, so that you do not look over it too much ; and it should be at least a yard away, with the light falling on one side, rather from above.

Move it about until you get a good light on it. Place a white cardboard as background behind the jar, which will stand out well against it.

It is important that you should be comfortably settled at your work, whether sitting or standing, and that the sketching-board or easel should be placed at a convenient height, and at a slight angle, so that the tints will flow easily.

The size for this first study should not be larger, say, than  $12 \times 9$ . Having arranged everything, not forgetting some tissue paper to place under your hand,



and a sheet of white blotting-paper to take up superfluous colour, look well at the jar and make two or three slight marks to denote its dimensions and place on the paper, which should be not quite in the centre, with the shadowed side of the jar a little nearer the edge of the paper. The size you draw the jar should not be as it is, but slightly smaller. If you make it exactly "life-size" it will appear too large, for you have to allow for the space taken up by the table as foreground in your picture.

Having marked its position, now sketch in the outline with a stick of fine, soft willow-charcoal, taking care it is not scratchy. This outline should be very lightly made.

When it is correct, including indications of the strands of cane, go over it very lightly in pencil, and then dust the charcoal off.

This is to be a Sepia or Charcoal-Grey drawing—say *Sepia*.

Now mix three depths of tone in separate saucers or divisions of your palette—dark, medium, and light, the darkest to match in tint the shadowed side of the jar. Before applying the colour, pass a wash of pure water all over the paper; it will tighten it on the board or block. Let it dry, but while it is still very slightly damp, taking a middle-sized brush, dip it in your darkest tint, and try it on a margin of paper it will probably appear lighter than you anticipated, so add a little more colour to that tint, taking care not to make it too dark. Then begin at the top—the



inside of the jar—and carry the colour right down the shadowed side as smoothly as possible (and right across the pencillings of the cane, which will show through alright when you come to finish), and over the shadow cast by the jar on the background and table.

Before the edge of this first tint is dry, replenish the brush with the second—the medium tint. Blend the two together on the drawing, taking them right across till you near the light side of the jar.

Then replenish the brush again with the third and palest tint, and before the flow is dry, carry the wash over the light side of jar and bring it carefully up to the high light, which must be represented by the pure white paper, left blank.

The jar is glazed and shiny, therefore you have a very strong high light, which must be clearly defined. Put in the light tone above it near the neck of the jar, softening the one into the other. Now let the drawing dry.

You will have observed that the above three tones of colour you have mixed and used are not the only ones on the jar. There is, in fact, an infinite gradation of them, from dark to light. You have endeavoured to get these by blending the dark into the middle tint, then the middle tint into the light one, as quickly as possible, while the paper is still slightly damp; for if you stop short with a full brush of colour on a dry surface of paper, it will leave a hard edge.

Hard edges you must avoid if possible, and guard

against all the time. You can avoid them by meeting the wet colour by an independent dab of paler colour, or pure water in which it can gradate softly. If your paper is on a stretcher, you can dampen the back.

We return to your drawing, dry by now. Perhaps you have made the light side too dark; in this case, pass a dampened brush, empty of colour, over the part—it will take a little colour up; or you may pass a little water over, and press with the blotting-paper. If not dark enough in any part, pass another wash of colour over that piece, taking care about the edges and softening them carefully; at the same time do not “work up” the under colour.

You are endeavouring to represent a round object—keep this in mind, and the modelling will come of itself.

Your next step is to mix more colour of a deeper tint, and put in the strongest darks, *i.e.*, part of the inside of the neck of the jar (leaving a white spot of the right shape to represent the “catching light” on the top edge) and the dark, narrow line which separates the jar from the table it stands on, widening out in the broad cast-shadow on the table. Then you pass a very faint wash, gradating it in depth, downwards, over the lower part of your white background.

When this is done, and dry, you may complete the details with a smaller brush and dryer colour. Indicate the varieties of tone in each strand of cane, some dark, some light. The narrow lights are to be

obtained by "lifting" the colour with a dampened brush, or wetting and pressing with the blotter. Particularly note the delicate shadows and lights about the strands—these give reality, and all such details are useful in relieving your model from its background, and are full of beauty, the cause of which is observed by few—its results felt by many.

## CHAPTER V

First Studies in Still-Life—Beauty of Common Things—A Group—Arrangement of Objects—Light and Shade—Colour—Local Colour—How to Proceed—Examples in the Exhibitions.

HAVING made several careful studies, large and small, on the lines of the last chapter, you should feel more at home with the brush, and perhaps you have realised your natural tendencies, your peculiar difficulties and aptitudes. In any case, you will feel a greater necessity than ever for the *constant study of form without shading it*.

Re-double your ardour, then, for sketching, and take a larger book, using charcoal sometimes as well as pencil.

At the same time, carry on studies in Colour of Still-Life Objects.

### Still-Life.

Now, in this lesson I am not going to say much of tone, modelling, or technique of the brush ; you have learnt something of these in the first lesson, and more with practice. This will be on **Arrangement and Colour**.



Choose something small for your first efforts in these, but not Flowers for your earliest colour studies ; their beauty is too fleeting. Take something simple and without much detail of form—Shells, Eggs, Nuts, or Vegetables. Suppose you decide upon a small group of **Spanish Onions**.

“Onions!” you exclaim in doubtful surprise. “Where is the beauty of them?”

But there is a great deal of beauty in many common things, and we should not shut our eyes to it because it is inexpensive, but be thankful that those who live in palaces can claim no monopoly of beauty, which may be found at any country cottager’s back door ; in wide, dewy, green and purple cabbage-fields, under grey skies ; or the small allotment plot of the humblest peasant, in the sunshine. Beauty dwells wherever there are human eyes to see, and at the present moment, no doubt, there are some neglected, though handsome, topaz-hued Spanish onions wasting their beauty—their fragrance does not matter—in a string bag in the kitchen. Get them at once, three or four of different sizes.

Arrange the bulbs in a good light, on a pedestal or table about a yard away. Place a piece of white paper, table-cloth, or slab of white marble under them, and put a piece of pale green cardboard up as background. Place three of the onions—two large and a small one—a little to the right, each one in advance of the other, the largest and highest being at the back and partly hidden by the second, the little one right

in front of the second, leaning against its side, short stalk uppermost. Then place a large one about an inch and a half away from the others, on the left hand (in a line with, or very slightly in advance of, the line of the back onion), lying with its stubby stalk pointed head downwards and to the left, its root—the wide end—inclined towards the group.

You thus have a group of three on the right hand, and a detached or lonely onion on the left, upon which the broadest and highest light falls. You may imagine that this will appear disconnected from the chief group; on the contrary, it is connected by its own long *cast-shadow*, which falls on the lower portion of the most distant onion of that group, also by the thick, curving, skinny stalk of the second onion of the group which is lying on its side. This stalk, crossing the cast-shadow, curves a short way, almost parallel with the form of the solitary onion, making a very pleasing "line of beauty," which, running through the composition, brings it all together. Thus there are no uncomfortable-looking blank spaces.

There are no two of the onions in exactly the same position, which is what you should aim at in arranging a group such as this. The forms of the bulbs are irregular, no two quite alike. The surface is smooth in places, with a satiny sheen; here and there is a loose, thin, dry, peeling layer of semi-transparent skin, which gives pleasing variety to the contours, and helps the composition. The full, smooth, bulbous

prominences of the solitary onion, and the nearer large one (the middle of the group of three), take the highest and broadest lights, which you must observe are not white, like that on the glazed surface of the ginger-jar, but have something of the local tints in their brightness.

Now we come to the colour. Having arranged your sketching-board or block, prepare to make a drawing, size 10 × 7, oblong.

First, observe your group well. You will find that those despised onions are full of beautiful colour, ranging from pale green, through apricot, and grey half-tones, to copper. Copper is indeed the chief local colour, but in the deeper shadows it carries you on to warm tints of rose in purplish shadow. A fine range of tints to match! There are even pale-purple tinges on the lighter parts of some onions.

The colours you will require are *Light Red*, *Yellow Ochre*, *Cobalt*, *Purple Madder* (substitute *Alizarin*), and perhaps a touch of *Aureoline* (substitute *Gamboge*)—the Aureoline to effect in combination with blue the brightest tint of green in the light, and the Purple Madder for the deepest dark where inclined to red.

Burnt Sienna may have suggested itself as the most obvious match to the general local colour of the onions. And so it is—but this is not a monochrome you are doing now, it is an effort at faithful representation of the infinite gradation of many tints, which



are produced by light and shadow on that Sienna colour of the onion when under the influence of direct daylight and reflected light.

If the light were suffused evenly, and consequently there were no shadow to be seen on an object, you might represent it of even local tint, by monochrome.

Blend your colours with water separately, then mix tints separately—light dull-green (*Yellow Ochre* and *Cobalt*), purplish red (*Cobalt* and *Light Red*), copper colour (*Light Red* and *Yellow Ochre*), grey for the shadow on the white foreground (*Cobalt*, *Light Red*, and a touch of *Yellow Ochre*). If the above green is not bright enough for the background, add a little *Aureoline* (substitute *Gamboge*).

After commencing in the usual way, proceed with your background, gradating the colour in shadow towards the line of the table and the onions. Then put in the darkest onion at the back, which, being partly in shadow, has a dull, reddish-purple tone, blending into copper (where the other onions are reflected in its shiny surface). Then put in the darker of the other onions, varying them in accordance with Nature and leaving the lightest and greenest tints to put in last. Then, put in the grey cast-shadows falling upon the table or paper upon which the onions are placed, noting the tinge of reflected colour in these shadows; and soften off into the white surface of table or paper.

In finishing, suggest delicately a few of the fine lines which follow the contour of the bulb and help



to give the appearance of roundness, and to realise it to us as an onion.

### Examples in the Exhibitions.

Much can be learned in studying good examples of Still Life, Fruit, &c., by exhibiting artists. At the exhibitions held in important provincial towns admirable examples are to be found. In London there are few such pictures in the general exhibitions. Among these the most notable are the small studies of Minerals, Ores, Dead Birds, &c., by C. M. Wood, and the marvellously finished representations of Books and Bric-a-brac by Marian Chace.

## CHAPTER VI

Flower Painting—Its Advantages—Pure Colour within Simple Form—Arranging and Painting a Group—Massing—Reference to Work in the Exhibitions—On Backgrounds generally.

### Flower Painting.

THERE is no better way of studying *pure colour within simple but exact form* than by painting **Flowers**.

In their brilliant purity of colour they are of the most beautiful things in Nature ; and while there is a root left in the murky soil of Earth to send up buds and blossoms to the sunlight, they will bloom as lessons in Colour—as well as Faith—true emblems of goodness and purity, always existing in the world, though not always visible.

Flowers, in paint—particularly in Oil-paint—tax the uttermost resources of your palette ; but when the tints, almost primary, are washed in water-colour on pure white paper, they may, in skilful fingers, almost deceive into the belief that the real blooms are before you.

In looking much at flowers you will acquire an eye for pure colour ; in painting them, the power of rendering it in other more complex forms or subjects. You will also cultivate self-control and heedfulness, for you cannot get good colour within good form carelessly, though you may get good colour haphazard without form sometimes.

The great difficulty in painting is not matching your tints, but applying them in the right place. That is why drawing and sketching are so important. Any one can squeeze out a few harmonious colours on a palette, and leave it, if they choose to stop there, and call it a picture but very few can combine in their own person the powers of a perfect draughtsman and a brilliant colourist.

Happily, single flowers are usually of simple form, not difficult to represent. Broad-petalled varieties, such as lilies and tulips, daffodils, &c., are perhaps the least difficult. Double flowers, as roses and peonies, small flowers of complex form, and wild flowers with much foliage, are more difficult. A useful series of studies might be made of flowers of different colour, in order to become familiar with the full scope of tints your palette will yield. These colour-studies of single flowers might answer two purposes—the cultivation of your eye and the testing of the comparative permanency of the pigments you use.

Suppose, for example, you take three daffodils. These flowers have given their name to some of the newer pigments made up from Cadmium.

Draw the flowers side by side on the same sheet of paper, rendering the colours of one with the above-mentioned paler shades of *Cadmium Yellow*; another with *Pale* and *Deep Lemon Yellows*; another with *Aureoline*; and yet another flower, with the cheaper and despised *Gamboge*. You would probably match the tints of your flowers, severally, in all these yellow pigments. They may look exactly alike to-day, but

will they do so this day two years hence, nay, this day six months? It is a question worth deciding with reference to your future practice in colour.

You might paint the green leaves of your daffodils severally in the same way, with green tints made by mixture of the different Yellows and Cobalt. Having written by the side of each flower the particular colour used in tinting it, and the date, the drawing should be framed, and hung up in ordinary conditions of light, not in glaring sunlight.

In a few years' time you may form a judgment, based upon practical experience, as to the comparative permanency of these colours in ordinary circumstances.

In making a dozen or so of such simple flower studies, you should have drilled yourself into putting the colour on fresh and pure, thus "keeping the surface" of your paper, the constant aim in transparent water-colour painting. You will perhaps be able to place a tint so just in tone, so exactly in the right place, that there will be no necessity to "worry it into form." Indeed, you may have arrived at the happy stage of being able to dispense with preliminary pencil outlines, lightly indicating form by brush and colour alone, which is desirable for the sake of "keeping the surface."

### A Group of Wild Flowers.

Having gained this facility, you might then try a Group, say of Wild Flowers, gathered in your walk through the fields and woods—white dog-daisies



with golden centres, pale yellow dandelions, or tall toad-flax, pink foxgloves, and wild, mauve Canterbury bells, bachelor's buttons, or harebells. You have a fine choice in the violet and mauve tints, and for pure blue, a bit of the flower of old English name, the "flower de luce," growing by the roadside. For bright red, a poppy or two, if you think you need that colour—I hardly think you will, if you find some rose-tinted flowers, such as campion, the ragged-robin, and his various friends of the same wayside order.

"A bunch of simple Wild Flowers!" But you will not find them at all simple or easy to represent, rather the reverse. Still, if you work judiciously you will gain knowledge and experience which will help you later on, in more important or more ambitious work. Your difficulty will lie, not so much in the actual copying of the tints, as in the arrangement of them. Here is your first exercise of individual taste in arrangement. You will now have to bring into play your senses of comparison and quantity, or value, as well as those of size and form, in producing a pleasing and just balance of tints, before you set palette or put hand to paper.

At the same time considerations of the general light and shade of the whole must not be neglected, nor the necessity of keeping an air of naturalness throughout the picture. You can't learn much to help you on this latter point by studying the flower pieces of the old Dutch Masters. Rather, for their artificiality must they be held up as a warning of what to avoid.

Having placed your vase (a dark one) or a large clear glass jar, on the pedestal, take a handful of the flowers, haphazard, and fill it. They will partly settle themselves. Put up a greenish-grey background, rather dark than light, about the tone, though not the colour, of dark "brown paper." Now step back and look at your *motif*.

The shape of the group is not bad, you think ; but the lighter flowers—the large white daisies, the pink campion, and yellow blooms, have somehow all got round to the shadowed side ; the darker ones, the blue and purple, and the foxgloves, have pushed themselves forward into the light. But their presence there will not do at all ! It quite detracts from the appearance of fulness which is, or should be, the leading characteristic of a bunch of flowers. This looks positively flat. What must you do ?

Well, one or two of the lighter flowers might stay on the shadowed side, and the small bit of bright blue may stay in the light, but the others—white, pink, and yellow—being advancing colours, must come forward and take the place of the retiring dark blues and purples. The crimson and darker reds may stay where they are, leading half-way into the shadow, with the exception of the foxgloves, which, being tall and pyramidal in shape, as well as cooler in tint, than most red flowers, will prove useful in carrying colour—cooler, but not too cool—into the dark background, both on the shadowed side and at the back of the group.

Already your group looks decidedly more paintable; but now the light flowers come with too hard and light an edge against the background on the lighter side of the picture. It still looks flat on that side. To remedy this, take two or three sprays of those lavender-tinted bachelor's buttons, which have, despite their solid heads, a light and airy look, and are withal of a more retiring colour. Place them behind the yellow, and against the background, letting the spray, with its leaves of green, break interstices upon it. As repeating the colour, place in the opposite and upper part of the group, against the background, some tall Canterbury bells, which will chime in with the foxgloves. Then blend all together with green.

Nature knows that green is a most valuable colour, and she never stints it to her Wild Flowers, surrounding them with all manner of grasses. To look their best, flowers should have some of their own leaves to set them off. It is important that in arranging them you get varied views, the backs of some, the profiles of others. Don't paint them all full-face towards you. There should also be some buds, which would prove useful in breaking the edge of the group into the background.

I shall not say much about matching the tints in this group, for you should know by experience the exact proportion of *Rose Madder* required to mix with *Cobalt* or *Ultramarine*, to form your mauves and lavenders; and of *Vermilion* to add to your *Yellows* to get the few bright, orange tones needed. *Viridian*



in combination with other pigments will give you many of the quiet greens you see, and also the deep transparent ones. *Yellow Ochre* or *Raw Sienna* with this colour, or *French Ultramarine*, will give you valuable tints. *Aureoline* with *Viridian* is perhaps the deepest and most transparent warm green of all. In its place you might use *Ultramarine* and *Gamboge*. There are, indeed, many ways in which you may get green—by using different blues, as well as different yellows.

To get the delicate greys in white flowers it is advisable not to use black pigments, as most blacks are of a carbonised origin, and have bleaching properties. Therefore in conjunction with the very delicate reflected-colour tints to be seen on white flowers they might be injurious. These delicate greys can be obtained by many judicious admixtures of different colours using Cobalt as a principal; say, *Cobalt* and *Rose Madder* with a touch of *Lemon Yellow* or *Yellow Ochre*. *Cobalt* and *Light Red* alone make a valuable tint; *Terre Verte* and *Light Red*, in due proportion, another; &c., &c.

A few words must be added on the treatment of your Flower Group. Until now you have regarded Nature in parts—piecemeal, so to speak; in future you will also regard her as a whole, though not ignoring the parts that go to make up the whole; for instance, in painting this group of flowers, you must try to look at it broadly in mass, not altogether in detail. The form of some flowers will stand out



distinctly; others will be lost in the half-tones of shadow. You must decide in your own mind which should be retained and which left out or dimmed. At the same time, to give a true impression as a whole, you must preserve the general contour and form, not make a blurred mass of it. You must be particularly careful in the drawing of the profiles of flowers. The back views of the calyxes and stalks, well foreshortened, all help to give excellence to the picture.

You may have to sacrifice reluctantly some very carefully worked detail, in preserving the "wholeness" of the *motif*, but you must make up your mind to it, if necessary.

#### Flower Painters in the Exhibitions.

There are always good Flower-pieces to be seen (amongst many vulgar ones) in the various exhibitions. For broad impressionism and beautiful colour those by J. Swan, R.A., should be studied. Students in the North should look out for the admirable pieces by two Lancashire artists, F. Sugars and M. McNicoll Wroe.

But, after all, there is only one supreme and unsurpassed "artist's" Flower Painter, and he is Fantin Latour, one of the most individual of modern flower painters—and an oil painter. But the worker in water-colour may learn much by studying his wonderful manner of massing his flowers and yet preserving their form in all its beauty; his admirable tone, to which colour is not sacrificed; and the skill wherewith he manages his backgrounds.

### Backgrounds.

Backgrounds of most subjects should be washed in of the right tint and tone at first, or as early as possible. Being there, they will help you greatly in placing the particular parts of your picture in full strength and truth of colour. Otherwise, if your background is deferred, and the paper left white while you attempt to finish the details of your picture, the flowers, &c., you will find when you come to put in the background that they are feeble, flat, and comparatively colourless, and you will have to go over them again. Of course in the former and better way the difficulty lies in the bringing up of the edges of the background to the flowers, &c. (or in landscape, the sky to the edges and branches of trees).

It will be almost impossible to get an even tint between the interstices of the drawing without washing over and losing some buds and leaves which break into the background. You must do this frankly, if necessary, and in finishing the fine buds, leaves, and tendrils against the background you may recover their lost spaces by dampening the background, and "lifting" the colour with brush or blotter in their right forms, getting the paper thus as white as possible, and then retouching the colour of flowers, grasses, &c.

In painting a group it is impossible to go straight through with the work and finish while all the flowers are fresh. Faded ones should be replaced by fresh ones, of similar kind, without disturbing the general appearance of the bouquet.

## CHAPTER VII

Sketching out of Doors—Perspective—Street Scene with Buildings—Point of View—Secret of Picturesqueness—Sunlight, &c.—Figures as Accessories in Outdoor Scenes—References to Examples in the Galleries—Methods of obtaining High Lights—Mountain View with Water—Aerial Perspective—Trees—Painters of Aerial Effects—Woodland Scenes and Sea Coast.

### Perspective.

IN order to represent the merest thatched cottage by the wayside correctly, and thus avoid the risk of spoiling the paper, you must know something of the principles of **Linear Perspective**.

Some licence in rugged unevenness of outline may be allowed in a cottage ; indeed, this quality adds to its weatherworn picturesqueness ; but the general and ultimate trend of the rugged lines of your mere cottage, of even the veriest barn, must appear to make fair and square in the right direction. The horizontal lines of its window-frames and doors must appear to run parallel with each other and vanish at the same point on the horizon ; else it won't take a professional critic to brand your drawing as "out of perspective,"

meaning thereby Linear, not Aerial, Perspective. The latter is another thing—like the sense of colour, this Aerial Perspective, or sense of atmosphere, is almost a matter of feeling, which cannot be taught by rules.

But there is no excuse for even the most inartistic person to make mistakes in Linear Perspective. Its rules can be learned from a book, and applied in sketching from Nature. Just as a grounding in Anatomy is necessary to one who studies Figure-Painting thoroughly, so is Perspective necessary to both the Landscape and the Figure Painter. But Perspective and Anatomy should be learned, and then forgotten, not obtruded in your pictures, or, in either case, they will lack beauty. Knowledge of this kind must not be displayed, but implied. Much of the excellence which can be felt, but cannot be defined, in great work is due to the underlying, unobtrusive knowledge and thoroughness of the artist.

We will presume, then, that you know something of Perspective—for instance, that the *Point of View* is the position you take in sketching, and the *Point of Sight* an imaginary spot on your picture, approximating to the Centre of Vision in the actual scene, and situated on an imaginary line which represents the *Horizon* (visible or not). This Horizon, you know, depends on, and is fixed by, the level of your eyes, whether sitting or standing, in a valley or on a hilltop. You are also aware that all lines above or



below the Horizon, parallel with an imaginary line drawn from your eyes, vanish in the Point of Sight ; and that other lines at different angles, but parallel to each other, recede and disappear at their own particular "vanishing point" and "Points of Distance" on the Horizon line, to be determined, in sketching from Nature, by your own eye measurement on the spot.

But knowing all these things, do not trouble particularly about applying them. Trust to your eyes ; and if, on getting home, your drawing looks incorrect, test by applying the rules of Perspective.

### A Street Scene with Buildings.

Suppose that you dwell in London and select for your first outdoor sketch such a *motif* as **Chelsea Old Church**. Viewed from the narrow street, at the end of which its old brick tower stands forth, flush with the Embankment, this building is very "paintable." You have chosen this subject because you have heard others say "It is picturesque." If asked to define wherein its picturesqueness lies, you would hardly be able to answer. Architecturally, it is not a fine building.

The secret of its charm lies greatly in its situation, amid but few surrounding buildings. For it stands out tall, somewhat solitary and massive in its rich reddish-grey, against a background of sky and a grey line of river—though hardly seen—whereon are passing boats and ever-floating barges, and the ever-

passing traffic on the Embankment road which runs beneath its walls. It stands at the end of a row of small, old houses and shops, and is flanked on the left by an ancient School House.

No! You are not contemplating a blank, monotonous wall of buildings. There is variety of colour and contrast of form, which are what you should look for. There is a broad effect of light and dark, and there is a track through the picture—that blue-grey river which carries the eye on and out; for this reason an outlet in a landscape should be sought.

The scene suggests the life and movement of the present and the stillness of the past. These are what you have to render in your drawing, while copying tints and matching tones. These make the spirit of the scene, which cannot be taught; it comes from within.

You may use *Light Red*, rich *Purple Madder* in the darker tones mixed with *Cobalt*, and sometimes a touch of *Burnt Sienna*, where the sun gleams on the time-crumbling bricks; but you must blend your colours, not only with water, but with feeling. And feeling is sympathy with Nature, which comes only by Nature.

You will require an upright sketch-board, say about 13 × 8 or a little under.

In "placing" such a scene, you should be careful not to get the main lines of the buildings exactly in the centre of the paper. Your Point of Sight should be a little to one side of the real centre. In this case

you might have it in the distance over the river. For you will be sitting on the opposite side of the street to the Church, but some way back from it ; so as to get it in good focus with a fair amount of sky above the tower, and part of the buildings, on your side of the street, within the picture. If you get too near, you will have great difficulty in getting your lines to fall into perspective, also in making a graceful composition. As the street makes a slight bend, becoming very much narrower as it reaches the Church door, which helps in appearance to take the building back, the lines of the side path and the curve of the road, well drawn, will help the general effect, the widening street at your end bringing up the foreground capitably.

It is important, in sketching buildings, that each day you work at the same hour. If yours is a morning effect, don't work in the afternoon, the sun will have passed round in its course and the light and shadows in consequence be very much changed. As they are continually changing, it is safer to make a small preliminary sketch in pencil, particularly noting the form of the shadows. It will be a guide to you after two or three hours' work. When your picture is planned and sketched in, commence with the ever-changing sky ; in this you strike your keynote of effect. Wash it in as directly as possible, taking quick advantage of a temporary cloud which may help the lines and balance of your composition. But remember you are painting a sunshine effect, and



your sky must harmonise. Leave the paper white for the brightest edges of light on the clouds. Valuable blues and sky-greys can be produced by mixing *Cobalt*, *Rose Madder*, and a touch of *Lemon Yellow*, at discretion, as the required tone partakes of a warmer or cooler tint. Or *Light Red* and *Cobalt* with a touch of *Yellow Ochre* will make grey. But *Yellow Ochre* must always be used with care. It adheres very firmly to the paper, and is difficult to remove by washing.

When you have put in your sky and the distance over the River, go on with the Church and other buildings, placing the local-colour tints as directly right in tone as you can. Leave the darkest shadows to the last. Aim at precision without altering, and avoid touching up as much as you can. Do not put in too much detail of the brickwork. Put in just enough to show that it *is* an old red brick wall; but put that little in exactly the right place.

A street scene such as this naturally contains figures. These, in all such scenes, should be placed not only for themselves, but as appropriate adjuncts that will help the lines of the composition, and repeat, in little, some other form or some other colour in the picture. Figures also help the aerial perspective by sending the distance back. A bit of red in drapery, for instance, is sometimes most valuable. They also help by leading the eye to the centre of interest.

In this case you might place two figures, a woman



holding a child by the hand, standing in the roadway not directly in the foreground but about half-way to the Church. The woman's figure would be useful in breaking across the formal lines of the kerb. She would also repeat in some degree the form of the tower, but you must be careful not to place her directly as a continuation of its lines. The colour of her dress, blue, slightly darker than the sky, and a bit of white about her neck and head, would bring down the colour of the sky into the foreground. The child might be in red or reddish-brown. Further down the street, and naturally much smaller, you might place two or three other figures. Their diminishing sizes would also help in giving the idea of distance.

Be on the look-out for suitable accessory figures while you are painting a view, and have your notebook ready.

### Examples in the Galleries.

Street scenes and views of buildings by the Early Masters, Prout and Cotman, should be studied (S.K., British Museum, and Whitworth Gallery, Manchester); and among those of many admirable modern artists (as a straightforward painter of "middle," not extreme, style), the pictures of H. Hine, R.I.

The student should look out for sketches of buildings by John Sargent, R.A., and carefully observe his broad, decisive methods of washing in sunlight effects in street scenes. The few sweeping strokes of the brush, by which so much is expressed, the student

will think are put in very easily. And so they are. But this power of expressing quickly so much with a few strokes, is only arrived at by much previous thought and exact observation of Nature. And Sargent though he be, they are sketches which the great man himself might, if he so chose, carry further.

Turner may be studied for his idealism in this *genre*; and in the same quality, Albert Goodwin stands conspicuous as a modern who aims at more than the mere copying of the outer form. His pictures seem to breathe the spirit of the scenes they represent. These all use transparent colour, generally speaking. Chinese White is occasionally used by Sargent in the touching in of a high light.

Goodwin razes his paper in the high lights sometimes, and stipples-in fine detail, withal keeping a broad effect in a light, delicate scheme of colour. But beautiful as are his drawings, the beginner had best form his style by a simpler pattern, such as the earlier masters set him.

### A Landscape in the Hills.

We will now turn to a very different and more distant scene, a **Landscape in the Hills**, only there is the same sky above, and there is water—not indeed a glimpse of the mighty river, but a peaceful little pool, or tarn, which reflects the sky above.

The season is Autumn; the time, afternoon. The nearer hills are not very far away, nor very blue, but full of broken colour—amber, violet and green, all

softened in the haze of such an afternoon. Further away, behind the near peak there is another range, which dips in bluer tints to the valley. These, and the valley, are almost hidden behind a thin group of trees which outline themselves against the blue, veiled hills.

Two tall Ash trees, touched to soft rose-brown, and a Golden Birch rear their tops against the sky to within an inch or two of what should be the boundary line of your picture. These trees and some young Firs and low bushes in the lengthening shadows of the afternoon light (striking low from the west) make a backbone of deeper tints (not dark ones) running right through and across the middle ground of the landscape, and "pulling it together," giving it a firmness and cohesion it would otherwise lack.

Nearer than these lies the little blue pool, like a bit of sky come down to earth, almost elliptical in form, with all but one corner of its green bank visible; this corner disappears mysteriously under the opposite bushes, perhaps to empty its waters in a tiny brooklet down the blue valley. Broken earth of soft, bright yellow and shadowy purple tones, varied by patches of green grass in the sunshine, make up a stretch of foreground between you and the pool.

Now, this is a much more difficult scene than Chelsea Church—difficult in a different way. Here you have a study in *aerial perspective* which, as I have said already, cannot be taught. Such a study as this is a test of your practical draughtsmanship,



and an exercise of your knowledge of form—vague and indefinite as, at first glance, the scene seems to be. But the portions of the shoulders of the hills visible through the mist must rise out of it exactly in the right place. You must have observed something of the conformation of rocks to do this. Cliffs must not topple, but be built up on a sure foundation.

Observe, then, and find out what you want to represent; to know what you want to do is more than half the doing.

The **trees**, though they should be broadly treated, should show by the shapes of their masses and the forms of their boles and boughs visible, to what species they belong, and not all be translated to your paper as a uniform row of blotted, mammoth cabbages.

In painting the **pool** you will notice that the mountains, being so far away, high though they seem, are not reflected in it; all that the water mirrors are a few low bushes near its own level, and the blue sky and floating, pink-tinged, white clouds overhead.

Every touch in a painted landscape should help on the story of the actual scene—a touch too much may mar its beauty—a touch too little is the lesser evil.

In “treating” such a scene, as in all other work from Nature out-of-doors, you should study its different aspects, under varying conditions of light, before you begin, and decide once for all which is to be your effect. You must not be led away by this or that passing gleam or shadow to alter your first intentions.

Having washed in your **sky** and as nearly as



possible put in the general local tone of the mountains under your effect, take your colour down to the pool, in deeper tones of the sky-tints. Then go on in the same way with the important trees of the middle ground, and the bushes ; then the green banks of the foreground.

Now, before you finish the details of the hills, put in your darker tints of trees and bushes, which form the backbone of the picture, running, as they do, right through the middle-ground. All this being satisfactorily completed, by washes of colour put on in the usual way, you will now find that in finishing you will have to stipple, or work a little with the point of the brush, to get the detail of colour and drawing you see in your hills and foliage. These are impossible to get in broad wash.

### Stippling.

A fine brush with a good point should be used, and the colour should be thin and not too dry, a very little being taken on the tip of the brush. It should be put on deliberately, without working up the under colour, and should be transparent enough to allow of the under tints showing through and helping the upper layer of colour.

Try to attain your effect with as few touches or stipples as possible. If you get any part too dark, do not resort to white or body-colour mixtures, but take off with brush or blotting-paper. Sharp, bright lines of light, such as those seen at the line of contact

between water and its banks, or other objects, can be made by the skilful use of a sharp knife or scraper ; but the process should only be resorted to exceptionally. It is allowable in legitimate water-colour drawing, but approaches dangerously near to "trickery" in the views of some sticklers for the methods practised by the earlier school.

The presence of a human creature in some landscapes spoils the impression of the scene, and reduces it to the commonplace—takes from it, indeed, the spirit of solitude which, to the true lover of the mountains and the hills, is their greatest charm. And so in this little view much of its tender charm would be lost by the introduction of a quite unnecessary figure.

For such a view useful colours are *Cobalt*, *Rose Madder*, and *Lemon Yellow* for the blues and greys of the sky, mountain distances, and water ; for the autumn foliage in the middle-ground, *Raw Sienna* and *Viridian*, and *Brown* or *Purple Madder* ; for the foreground greens, *Cobalt* and *Aureoline* (or its substitute).

### Examples in the Galleries.

Now, for the foregoing and like subjects—sky and atmospheric effects being their chief beauties—the water-colour medium is pre-eminently suitable ; and in consequence there is a long list of artists, past and present, whose work we may consult in our difficulties.

There is one in particular, W. Pars, A.R.A. (deceased), whose work (S.K.) should be known

better than it is by the student, for hardly any one could be studied to greater advantage in the matter of skies. The beauty of the luminous quality of his silvery greys is enhanced by the appositeness of every cloud, which seem placed in exactly the right place to help, by balance, the suggested lines of the whole plan or design of the pictures. See his "Londonderry" and "Valley of Killarney." His foliage is now faded and colourless, but his skies still hang as unchanged, we may imagine, as when first washed-in.

The late Tom Collier's broad, simple method and pure reticent, transparent colour, result in such wholesome pictures of truly English scenery that we might take him, in some aspects of Nature, as our sole model. This painter, and the earlier Girtin, Cozens, and De Wint, in their faithful rendering of Nature, may help the student more than Turner, who, an idealist, painted, from himself, his own ideas of what Nature should be. The study of Turner, in his middle and later splendid periods, is not the study for a beginner, but for the finished painter. He was a poet, and represented, not every-day Nature, but Nature transcendental, in exceptional moods.

### English Landscape Scenery.

It is impossible, in this little book, to give studies as examples of landscape Nature in all "her infinite variety"; so, in concluding this chapter, I will deal generally with what we know as English landscape scenery.



Pictures of trees, either singly or in groups of two or three, are seldom painted in water-colour. As foreground objects, requiring special realisation and strength, they are generally left for the oil painter; but extensive views from a height (such as Richmond Hill) of well-wooded valleys, and undulating, distant slopes, studded with trees, in all the varied and enchanting colour lent by our humid atmosphere, are well suited to water-colour painting. In reference to these much may be learned by careful study of the work of Eyre Walker (living), who has painted many pleasant pictures of such hill-slopes and bosky woodlands, of sparkling streams in fertile valleys, of flower-begemmed meadows in the Spring-time, and quiet upland slopes under the Summer moon. If you ask, "What is his style?"—well, his method seems simple and its results are true. If he uses body-colour, he uses it so well that you do not think of it. He is neither "pre-Raphaelite" nor a "Stippler," neither is he an orthodox "Impressionist." He has no particular style—and the result is the perfection of style, which is Nature.

Eyre Walker represents England in her more open landscape; Mrs. H. Allingham, in the "close" village-scenes of country-life and garden. Here, again, you have an admirable model of workmanship, unsurpassed in its particular kind. In transparent lovely colour, full of exquisite gradation, and with a delicate appreciation of grace and beauty, the details and incidents that liven the gardens and the



lanes are all worked in with loving care. Look at these two artists well, then—do not copy them, but try and copy Nature half as faithfully.

Ever since the days of Copley Fielding our wave-washed island has had her sea-scaphists ; and there is no lack of good examples for you to follow.

The sea is painted to-day in rough, bluff, body colour fashion by T. Hemy, and in transparent wash by others. It is possible, on the exhibition walls of the Old Water Colour Society, to see it represented in either method ; and to compare the merits of Arthur Hopkins, Tuke, and Powell with the former. They are all good in their way. On the same walls you may, after close examination, observe that the white, dashing spray, in one, is produced by razing the paper with a knife, or rubbing it up with bread, or yet, in another, by application of Chinese White, and you can decide in your own mind which you prefer as the best representation of sea-foam. On the Academy walls you may generally count upon seeing the sandy sea-coast and reedy river scenes of George Cockram, an admirable model upon which to form yourself, in his broad, self-restrained, and competent mastery of technique. There is a wholeness in his work, comprising the fulness and breadth of Nature, without any littlenesses of touch or detail, and with an almost absolute flawlessness of gradated flow. Again, you feel that the thing could hardly be done better ; that the man—the artist—has lost himself in Nature.

## CHAPTER VIII

Painting Heads within doors—Figures in the Open—Flesh-Tints—Old Faces—Young Ones—Proportions—Hands—Study, Girl in the Open—Sunlight—Figure Pictures in the Galleries—Stippling—Interiors as Backgrounds—Interiors for Themselves—Pictures in the Galleries—Drapery—Accessories.

### Figure Painting.

EVEN to a Water-Colour Landscape Painter, to be able to draw **the figure** is an advantage, though anything approaching life-size is best left to the Oil Painter. Indeed, the smallest *genre* work requiring a high degree of finish can be better rendered in the oil medium. This chapter, therefore, will more specially apply to the figure treated sketchily and more as accessory to its surroundings than as principal.

A face and figure as viewed in the open air are very differently lighted from the same arranged within doors, and much more difficult; so perhaps the first studies should take the form of **heads painted within doors**, not larger than three inches in length.

In your earliest efforts it would be better to select aged models rather than young ones, but not to continue too long at these.

The marked features of the old, with their settled lines, and more fixed expression, are less difficult to reproduce than the finer features of girls, and the rounded contours of children. The flesh-tints of young women and children are fresher, clearer, more flower-like, and extremely difficult—indeed, the most difficult things in Nature; that is, to do well. We may see many inferior productions on every hand, which pass muster as “pretty” to the undiscerning or the vulgar eye.

But it is not advisable to do too many old faces, or you will eventually err on the side of over-ruggedness in your treatment of the young. By varying your practice you will acquire strength and delicacy.

In getting the proportion of a head, remember that the eyes approximate to the centre of the head; that the ears should lie parallel with the arch of the eyebrows and the wings of the nose; that there should be the width of an eye between the eyes; and that the face may be divided into three—forehead, from beginning of hair to eyebrows; eyebrow to nose-tip; nose-tip to chin.

In children, of course, the heads are larger, and the features vary with the age, in proportion.

In posing a figure, the **hands** are the most difficult to arrange, as the most difficult to draw. They should be placed naturally, and, if possible, unpremeditatedly by the model, in the attitude most appropriate to the action in which it is intended to depict them. Don't draw a hand and then stick

something in it, as an afterthought ; but arrange your model to begin with, really in the act of holding the book, fluttering the fan, or whatever else it may be.

Don't arrange both hands in exactly the same position or with all the fingers showing—broadside on. Generally speaking, both hands should show they are there, even if it be but in part. They should not be hidden away under a shawl or within a muff—often the tricks of incompetency. If you wish to gain proficiency in arranging them, and a knowledge of what their form should be, hands, and particularly feet, should be studied and drawn in pencil from the Cast.

In arranging a sitter within doors do not place him or her in such a position that the shadows fall too heavily on the face. A safe rule for the beginner is to pose the head he is painting looking towards the light, with the shadow falling on the contour of the near cheek and jaw, so that it throws them up into relief.

A sharp, direct side light, near a window, should be avoided. You need at first to study the local colour of the flesh-tints, not to paint them under violent conditions of strong light and shadows.

A useful Palette of Colours for head and figure painting in water-colour would be : for children, young people, and fresh delicate complexions generally—*Rose Madder, Vermilion, Aureoline, or Raw Sienna, Cobalt, Lemon Yellow, Purple or Brown Madder* : for older, more weather-worn faces—*Light Red, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion,*



*Purple Madder, Cobalt*, and sometimes a little *Madder Carmine* or *Rose Madder*.

Browns and Blacks should be kept out of the flesh-tints ; but will be useful in painting hair. Rose Madder must be used judiciously in the flesh-tints or it will "look like paint" and give a doll-like artificial appearance which is certainly not beautiful.

The delicate Greys in the shadowings of flesh may be best attained by careful blending of *Rose Madder, Cobalt*, and *Lemon Yellow*. Yellow Ochre should not be used in painting children's faces. Umbers should be avoided. *Vermilion*, gradating and blending with other pigments, will do most of the local flesh-tinting of fair persons ; while for darker, or more dusky complexions, *Light Red* may take its place.

### A Painter of Figure Subjects.

As a standard of technique to the student of water-colour painting, as applied to Figure subjects—more particularly single figures—the work of Sir James Linton should be named first. Linton is a past-master in his use of materials and the vehicle ; and perhaps the greatest secret of his success is that he is first of all a thorough master of form and proportion, and has a clear conception of what is truly beautiful in the human face and form. He paints healthy humanity in a healthy manner. He works in transparent colour, making of Stipple his tool not his tyrant, relegating this process to its true position as subservient to the impression of the whole. He

makes free use of it when necessary, but conceals it. You can hardly tell in his work where it begins and ends. His admirable posing and painting of hands should be specially studied. See modern exhibitions and South Kensington.

### **Figures in the Open Air.**

The special difficulties of painting figures in the open air might be realised in the following study.

The model is a girl, with a great yellow-brown ewer of water. She is resting this ewer on a low, crumbling, stone wall, against which she leans, her left hand, outstretched, holding on to the handle of the jug, her right arm, unseen, resting on the wall. We see her white-bloused figure and upraised face in profile, her head thrown back. She is looking up at some one away on the opposite side of the gay garden, enclosed by the little wall. Against this background of dusky, golden green her rosy face is in shadow, though her form is lighted by the morning sun, striking somewhat slantwise from the right. It catches the edges of her hair with gold, thus outlining the profile of her head from the dusky green; it enfolds her outstretched arm, white sleeve and white shoulder and back in silvery light, and her fawn-coloured skirt in a creamy tint. It accentuates with light the curve of the bend of her body, as she leans forward. The outstretched arm makes a pretty, reverse, upward curve or "line of beauty" to the lower part of her bended form; and again that

upward curve of the arm is taken up by the foliage in the garden beyond. The lower part of her skirt and bare feet are in shadow, which, being out-of-doors, is not dark, but luminous with reflected colour.

To get this *luminous* quality of the shadows is your chief aim—and alas! shadows are changing all the time as the sun moves round. This is the distinctive beauty of open sunlight. Your great difficulty will be in getting the shimmering sunny tints of the lights bright enough to give the shadows their true value. Shall you sacrifice the lights or the shadows?

It is a problem which has to be solved by compromise. Here individuality comes into play again.

But we have not finished. Here and there on the edges and surfaces of things out-of-doors, chiefly smooth and shiny things—such as the girl's hair, and very glossy leaves—relieving them from their surroundings, are fine, silvery touches of light, reflected from the sky. And so, on the lifted, rosy face, though it seems, and is, in broad shadow, there falls a cool, bluish tint, which softens the shadowed rosiness to peach-colour; and here and there throughout the tangled leafage at her feet, and throughout the garden, Nature, with her sky-colour, outlines here a lowly blade of grass, there a tiny, upward-struggling tendril.

And on a grey day, though there are broad masses of local colour, in place of effects of light and shade, it is still the sky-colour—less blue—more grey and subtle, which yet lights up and delicately relieves the contours of all things in outdoor Nature.



Study of the best painters of figures in open air and sunlight (both in oil and water-colour) will help you greatly in arriving at just conclusions of compromise between the shadows and the lights. Among these, La Thangue, Arnesby Brown, George Clausen, Edward Stott, and T. Lloyd (all living painters), each in his particular *genre*, should teach you something.

### Interiors.

The Interior painted for itself alone, and the Interior painted as a Background to Figures, are two things—to be treated very differently.

In the first, linear perspective plays a great part; in the second, it has to waive its rule, if necessary, to aerial perspective.

The practice of painting interiors cannot be recommended as a method of studying colour. But two or three very carefully executed for the light and shade, and to familiarise the student with perspective, in practice, may be advantageous.

To paint an interior as principal, and then add the figures as accessories, is wrong in principle. The building was made for the person, not the person as an adjunct of the house. Therefore, if you paint an interior with figures, you must start with the figures there. You will have the greatest difficulty to fit the person to the place if you finish the room before you introduce him or her to it. But sometimes an old Church, old Baronial Hall, or even an old Workshop,



has a beauty all its own, apart from human life. Modern figures introduced into these, however good in themselves, strike us as incongruous with the spirit of the past, which the old walls enshrine, and which in our presentment of the building should never be forgotten; it should be the true genius of the place. The absence of present-day humanity helps us, in such pictured interiors, to realise the true sentiment of the original.

In choosing your point of view for an interior (without figures) you must look for some central object of interest—a window or door, or if not these, some brightly coloured and interesting object (a statue or a picture)—something that will lead thought out beyond the enclosing walls; just as in a Landscape the distant bend of a river, or a winding road, tells you all is not comprised within your sketch-board, 10 × 7.

Everything must in fair degree be subordinate to this, your point of interest. Your strongest shadows will most likely and naturally congregate round your brightest light, and your perspective lines will trend towards it. Minor lights must not conflict in brightness, but take their due place in a lower key.

In painting an interior you may experiment in brown and grey.

### Examples in the Galleries.

The *genre* subjects of Cattermole (British Museum and S.K.), are admirable instances of Figures in

Interiors, treated together in a broad and "loose," or sketchy, manner. Note his grouping, light and shade, and arrangement of colour—not the actual colouring.

On the other hand, in their highly finished minute "tight" technique, the Interiors (with figures) by J. F. Lewis (S.K.), may be contrasted. The former, though beautiful in themselves too, are Backgrounds to Figures. The figures of the latter (Lewis), though very highly finished, give the impression of being put in for the sake of the background. See a "School at Cairo" (S.K.), and also note the marvellously gem-like brilliancy of the colouring.

The Church Interiors of Wyke Bayliss (living) should be studied. They are very skilfully composed, or arranged, and often with a few touches of the brush, rather in the manner of Prout (deceased), he expresses a great deal. He introduces his groups of figures admirably as accessories, posing them exactly in the right place, and knows how to turn and curve to account the curling smoke and soft clouds of incense from a swinging censer, toning thus, here and there, what would otherwise be too rigid and obtrusively architectural. Much may be learned also from pictures more simple, and perhaps more accurately truthful in their silvery colour, by T. Rook.

### Drapery and Accessories.

The careful study of **Drapery** is often neglected by those who think no time too long spent on studying face and figure. So a figure picture, perhaps

admirable in its chief points, may be utterly spoiled by the ill-arranged or badly-drawn lines of the costume, or other simple accessories. Failure in the realisation of particular textures is a minor matter. Indeed, by many artists such realisation is considered quite unnecessary. But to fail in drawing a fold may be a serious fault. And the folds of drapery in artistic fingers, directed by an eye for line, are very valuable.

Drapery is as valuable to the figure-man as atmospheric mist is to the landscape-painter, for by it he can "pull the picture together."

Drapery is difficult to paint because it is so seldom that a piece of stuff will fall a second time into the same folds. Therefore the sketch-book should be handy, and a practice made of noting good effects; also the little details, dints and bends, which give so much character and form to it. Silk, satin, fur, lace, &c., can all be differentiated if required, and Linton may be consulted again upon the subject of drapery.

**Accessories** in a picture should not be treated as though they were principals, but as subordinates in colour, and tone of light and shade. They should be as few as compatible with a good composition, and placed so as to help the "lines" of the picture, and the character of the scene. They are not placed there for themselves, remember, but to help—not to hinder—the principal *motif* of your picture. They may often require a great deal of minute finish, but the student should never lose sight of their minor importance.

## CHAPTER IX

Choice of Subject—Selection—Arrangement—Composition—  
How to Study Old and Modern Pictures—On Copying  
Pictures—Regarding Colour again—What is Beauty?

### Selecting and Arranging a Subject.

IN choosing a subject do not, just because some one else is painting a particular scene, fix on that for your picture; for you are probably turning your back on what is in reality a newer and fresher point of view.

Probably you will have noticed that artists of experience will select some objects in the scene before them, and leave out others; and if you have had little practice yourself, you wonder if this is a mere matter of choice. It is not so.

The great difference between the photographic and autographic arts lies in this power of **selecting and arranging**, in which personal taste and feeling are the guide, and individual training and knowledge, in place of the sun's rays, the active principles. These facts separate the two processes more than the impossibility of as faithfully reproducing colour by photography as light, shade, and form.



These powers of selecting and arranging—true artists have an instinct for them—can be cultivated by studying *Composition*, or **Arrangement of Masses and Line**.

Parallel with this runs the study of **Arrangement and Balance of Colour**, which is a thing apart from the power of gradating colour.

You will hear an artist say sometimes, as he looks at a scene in Nature, "This composes well." He means thereby that the view or group, as he sees it, will need very little altering or "pulling together."

Lines, masses of colour, and light and shade can all be called on to help the composition, and sometimes the tiniest shade of a difference in these may mar or make a picture.

A good way, in beginning a sketch out-of-doors, is to cut an opening in the centre of a small piece of cardboard of the proportion of your proposed picture. Then hold it up, and look at the view as framed thereby. The margin, excluding the other portions of the landscape or view, will concentrate your gaze on the objects you are interested in. You can move it about till you have decided on the limits of your picture.

Sometimes you may in your rambles come across a fine tree or mass of rock you think might make a good picture ; but it is a solitary object, unsupported by others, with a low horizon, and plain expanse of sky behind it ; or there may be other objections to its environment. Here your knowledge of "com-

posing" will help you. Look about; you will probably see some other objects, though not directly in front of you—bushes, smaller rocks, or distant trees, or even a cloud may opportunely float up and across the sky—and you have already another smaller mass wherewith to support and balance your principal—by arrangement. How to do this you will learn by practice.

Sometimes an object which mars the scene by form or association has to be omitted; for instance, an object making a straight line through the centre of the picture, or blocking up a charming view of distance.

### **How to Study Old and Modern Masters.**

To gain the powers of selecting and arranging, if they do not come by nature to you, you must look at the works of celebrated painters, past and present—not merely to admire, without analysing their work, but to discriminate what is good (and what is faulty) in each; why this or that man, whose work is so different from that of others, equally good, has such great reputation. There are many books written on the great painters, and some few which may help you in this.

If you feel you are deficient in certain qualities, then study the particular master, in either oil or water colour, who is proficient in the quality you lack, and make two or three **copies**, in some public or private gallery.

To copy much, if you have originality, will do you harm ; you must always respect your own individuality, though at the same time recognising that as yet your powers are untrained. And you may remember that, after all, even Raphael and Michael Angelo, though counted the greatest of painters, were but men ; they were not perfect.

If you lack strength and vigour and fail in light and shade, you will gain much by copying oil pictures in water-colours. If you have these qualities and fail in their opposites, study the pictures of the more delicate and refined workers in water-colour, such as Pars, and Turner, &c. (deceased), Albert Goodwin, Clarence Whaite, Mrs. Allingham (living). If your colour is poor and thin, study the great colourists, Titian, Giorgione, and Correggio. If you are inclined to "niggle" and over-stipple, take a dose of impressionism, it will do you good.

If Nature by chance has endowed you with no originality, but much good taste and appreciation of both in others, be a good and reverent copyist if you will, always remembering that the finest copy, after all, is not an original ; that you deserve no credit except for patience and faithfulness to the original, and cannot claim (in the highest sense of the word), to be an artist, or to sign your name to the copy, however good, as so many ignorant young people do, in light-hearted vanity and ignorant thoughtlessness of what high brain-power, sensibility, and training have gone to the making of the original picture they



have copied—in all which, except in appreciation of it (if they have that saving grace), they have no part, but which they lay claim to by signing their names at the foot. But better be a mere copyist than an original painter and at the same time a bad colourist.

### An Eye for Colour.

Regarding Colour.—I hardly think that if the “eye” for it is not there, it can be taught by rules. In some cases—for instance, by habits of “black and white” drawing, carried to excess—the eyes may have lost their keen sense for it—perhaps only temporarily. In such a case, paint flowers occasionally, thinking only of their colour, and not their tones of shading; and paint them as brightly as possible. Don’t be afraid of colour. And if you must do a great deal of black and white, do it, so to speak, rather in red chalk or sepia—in any monochrome, in short—than black.

If you have no “eye” for Colour at all, and yet a feeling for Form do not risk the shocking of your friends into fits by your conflicting reds, rank blues and greens, foxy browns and glaring yellows; but take to carving or modelling, or keep to “black and white.” Better a combination of gifts; but if you have that feeling for Form alone, you have still a very great gift, perhaps a rarer one than that of Colour alone. Perhaps your Form will gain in refinement what it lacks in sensuousness. So make the best of your one rare talent, though it be but the perfect Form of



Beauty—colourless. You may remember that Galatea *stepped down* to Pygmalion, when she came to life—and colour.

### What is Beauty?

And what is **Beauty**? Not Truth always, despite of Keats. Truth in this world is very hideous sometimes, and Beauty most untruthful. But so long as our world moves upon its axis and the question of "What is Beauty?" is answered by "**Variety**" Beauty will exist. And Variety can only exist by the mingling, here and there, of the imperfect with the perfect.

Perfect Beauty may be unchangeable, but to be appreciated as perfect it must be contrasted with the imperfect in its surroundings. It must compromise with Ugliness in varying degree. The practice of Art in itself is the process of compromise—one long compromise between the conflicting claims of beauty of form, of colour, of tone, and of sentiment. According to our individual natures we settle in favour of one or the other in our pictures, but in favour of that one we sacrifice something of the others.

For instance, a face of perfect contours and proportions will probably lack spirit and expression, and we turn with relief to another (which by the stickler for Form may be voted plain), because, after all, it has another beauty—the beauty of spirit. There is indeed a beauty of goodness and strength of character

which makes a plain face lovely to the student of character. Another will prefer beauty of complexion or colour, which in the young, however plain their features, he considers out-balances the beauty of form still possessed by the middle-aged or old. But whatever your choice, let it make for strength rather than weakness; for capability in expression rather than ineptitude—for after all, the reality of beauty should be measured by its perfect fitness for its purpose.

A beautiful, fine lady, as accessory in a forest scene, would not be half as beautiful as a rugged wood-man, bowed and weather-worn. The homeliest, most aged peasant, set in his true surroundings, is enhaloed with the beauty of sentiment. But in painting him, he must be treated ruggedly in the manner of his surroundings, not worked up smoothly as though he were the polished denizen of a drawing-room.

Therefore we may conclude that *beauty is variety restrained within the boundary of fitness*. In a landscape picture we have scope indeed for Nature's "infinite variety."

Look at a tree, and notice its construction. At the first glance you imagine that its leaves and branches are uniform; but, within certain bounds, how infinitely diversified they are! Each bough is loaded in the aggregate with a proportionate number of branches; but each bough is not quite the same as its fellow; each branch differs from the other, and so, on and upwards finer and finer, they taper to their

ends, in ever-varying lines, always conforming to the outer standard form of an Oak, a Birch, or Fir, so that even at five hundred yards away, and more, you can judge by the general conformation to what species it belongs.

Then the Clouds, even in a Mackerel Sky—no two exactly alike or exactly at the same distance one from the other. There is constant diversity of form and never-ending gradation of colour.

“And yet,” you will say, “we are told we should repeat form or colour in our pictures.”

Yes, but the repetition, though its general outline may be approximately the same, must not be exactly the same. The colour of the sky brought down to the water, which reflects it, in your Mountain scene, is a repetition—but it is in lower tone. The red in your Tower of Chelsea Church as repeated in the drapery of the foreground figures is not quite the same tone of red, and it is a smaller repetition; and so on.

## CHAPTER X

Modern Work and Choice of Subject—Some Representative Painters — Methods— Whistler — Impressionism — Body-Colour—Stipple and Body—Scumbling—Quality—Sargent —Dryness of Technique—Hard Edges—Pointillism—Impressionism defined and compared with Pre-Raphaelitism—Finishing Touches, Mounts and Frames.

### Modern Water-Colour Work.

THE difference between the later Modern and the Earlier Water-Colour schools in technique is great indeed, but not so great as in **choice of subject**. The interest of the people in the earlier art was topographical, but now, as the towns are growing and country diminishing, the people are learning to love Nature for herself—in all her moods and places, apart from human associations.

The earlier painters ignored the hedgeroad, the garden, and other near familiar things; they chose by preference a ruined castle rather than a cottage; a mountain range than a near hill-slope or lovely shelving bank; a group of distant trees rather than a grey-green turnip-patch or purple-cabbage field.

But the country is fast disappearing, and so, as the



noble army of water-colour painters grows, many sit them down to commemorate what is left of the uneventful landscape of Shakespeare's rural England—the green, simple meadows, with their winding “footpath ways” dwindling in the distance; the deep-rutted lanes overshadowed by hawthorn hedges, and the timbered, thatched cottages, and their gardens with the tall hollyhocks and roses, ere they are gone for ever.

And so—the outcome of the times—we have such varied painters, on the one hand, as E. J. Gregory, Mrs. Allingham, and Eyre Walker, contrasting with Joseph Knight, A. Melville, R. Allen, R. Little, and J. P. Maguire, and a host of others, Realists, Impressionists, and Idealists.

It is in great part the difference in choice of subjects which has led to difference in treatment and technique. But with certain of the Impressionists, it is a hark-back, with a difference, to the methods of earlier men, notably with the Scotch water-colour Impressionists, who, working in transparent colour, in the “splash, blot and dot” manner, are doing admirable work. Those in sympathy with them may, having advisedly first studied form with the Realists, learn much of tone and massing, and rich, powerful colour, by studying the pictures of J. P. Maguire, Robert Little, and Tatton Winter, and others. These are strong painters of woodland, dark, rugged mountain scenery and brawling streams. But their dots, blots, and splashes like those of Arthur Melville, are not

haphazard ; they are well considered, and, regarded at the right distance, all tell their story. The really true and great Impressionist knows all the form and detail that he leaves out—and implies it. Therefore it is impossible for the student, wisely, to begin where they leave off. He may at the same time, carry on studies of detail with study of tone, but he must not neglect to learn what he can of exact form, or in after-life he will rue it. Turner ended as an ideal Impressionist, but he began as a Realist. Even Whistler, the high priest of Impressionism, studied detail in his earlier years, so that he knew exactly where to say the telling thing which gave vitality to his pictures. To be a true Impressionist you must have great self-control and, indeed, moral courage, and independence of popular opinion, for it is only the initiated who will give the Impressionist his due for knowledge of what he leaves out.

Indeed it is only the highly-cultivated eye which can give credit for cheques drawn by the Impressionist on the bank of Nature. The ordinary eye likes to see its equivalent counted out in the small change of detail—it looks so much more !

### The use of Body-Colour.

As I have already said, many use and conceal this skilfully, and it needs much skill to manipulate at all. Others deliberately carry it openly right through their work. Joseph Knight, a peculiarly individual painter both in oil and water, is a case in point. He

carries body throughout his colour. His theme is generally Nature in her austere aspects of gloom, when the clouds are heavy and shadow the green hillslopes; when the crags stand out uncompromising and unsoftened by atmospheric effects. There is no airy grace or colour in his outlook, but gloomy, solid grandeur, breadth and tone. He paints in a low key, forcing the brilliance of light in his skies by sacrificing light in the rest of the picture. He strengthens the tones of the landscape and deepens the tones of the clouds. He is an "oil painter by nature."

The student would do well to eschew Chinese White altogether, until he has had a great deal of practice, for he will assuredly find this pigment a stumbling-block in his early path.

The ultimate results of the most careful, skilful, stipple over a body-ground, may be seen in drawings of flowers and still-life by William Hunt (S.K.) He stippled over a body-ground of flake-white, achieving great brilliancy of colour at the expense of really fine quality. For, pervading all his work there is a disagreeably metallic, mechanical effect. His meretricious style, and choice of subject in still-life compositions, have had many imitators.

But Body-Colour is more often used to-day, not by the painters who work minutely but by those who see Nature in a broad manner. Some, to give tone to their drawings, work on a ground prepared by a first wash over the paper of thin, pale *Lemon Yellow*. This has its advantage, particularly where the artist



is inclined to coldness of colour. The atmospheric effects of sweeping, curling mist in the pictures of Clarence Whaite are obtained sometimes by dryish "scrumbling" (or dragging) with a stiff brush or "sweetener" of body-white or pale tinted body-colour, over the already transparently painted mountain form beneath. Here and there the deep, strong shadows, exactly placed, give solidity and reality.

### Various Methods of Working.

All water-colour painters aim at obtaining what is called "Quality"; by which they mean impalpably infinite gradation, without heaviness. To achieve this, which by a sure hand (like Sargent's) may be obtained in one sweep of the brush in the right place—they will resort to all sorts of drastic measures, such as soaking a drawing all night in the bath, rubbing it with bread, sponging, scraping, pumice-stoning, washing, &c., and still they do not get what they want.

Sargent's secret is that he understands form and knows exactly where he is going to place his colour; in three words—*he can draw*. The others, in struggling to spell out the correct form, muddle their colour and spoil their surfaces. After a great deal of worry they may obtain some feeble degree of "quality," but it will fall far short of the brilliant, translucent quality of Sargent.

In regard to dryness of technique—a habit which conduces to difficulty in gaining quality—you should be careful to keep the paper at just the requisite



**degree of absorbency**—neither too moist, or the colours will not blend, but run one into the other, and so lose decision of drawing, nor so dry that to blend you have to abrade the first edge (already dry) when you bring the second, wet, up to it. It should blend reticently, not run. To avoid this, some artists, instead of moistening the upper side of the paper (the side they are working on) moisten the under side, and lay it on a piece of glass instead of a board, keeping it there to retain the moisture in the paper while they proceed with the drawing. This gives just the requisite softness to the edges without losing the drawing, where firmness is desirable.

Out-of-doors, instead of glass, a piece of glazed American cloth, spread on the surface of your portfolio, will retain moisture in the paper. This plan of wetting the under side of the paper is particularly useful in hot climates; for sea-pieces, distances, and atmospheric effects. It would be found useful also in painting faces, &c.

**Pointillism.**—This is a modern method of stippling based on scientific principles of colour. It received its name in Paris.

It consists of placing points, or spots of different colour, prismatically, so to speak, side by side.

To produce purple—instead of mixing the colours on your palette or saucer, you would place distinct touches of pure red and pure blue side by side; counting upon the distance of the spectator from the picture, and the effect of the atmosphere between, to

blend their rays into the required purple. For green—you would place your points or touches of blue and yellow in juxtaposition. For orange—red and yellow. For grey—red, blue, and yellow, &c.

The aim of this method is strength and brilliancy.

The idea is not new. Turner got some of his brilliant effects by **contrasting colours** in lines and streaks, and it is with the same idea that, if a lay or wash of colour is too red, too blue, or too green, we apply touches of the contrasting colours, leaving the first to show through here and there, its strength being in this way neutralised.

This is an excellent way of rectifying flesh tints, and is an invaluable method in the treatment of mountain distances, foliage, and anything upon which there is a play of blended or broken colours. For instance, if a face is too red in the shadows we may touch in some faint greenish-grey. If it is too brown, lighten it with a grey approaching purple. If a shadow is too purple, touch in a little orange, and so on.

Stippling in itself is the even filling in, by delicate touches with the point of the brush, of spaces and interstices left vacant, and the taking out of spots and unevennesses which obtrude themselves unnecessarily into notice, with the object of gaining an even degree of varied tone.

### **Impressionism and Pre-Raphaelitism.**

**Impressionism** may be defined as the carrying to extreme of a principle which more or less should,

and generally does (except in the case of the Pre-Raphaelites) influence every artist in finishing a picture, when he tones down and loses objects to heighten the effect of his chief group. Only, instead of leaving it till the finish, the "Impressionist," so called, carries the principle through from the beginning. And the Impressionist looks upon all objects, whether human, animate, or inanimate, as equally subservient in value to the central object of his vision, whatever it may be. And so he regards the human figure as in no way to be selected or picked out for special realisation as embodying an idea. Men and women are parts of a whole, they must take their place in due relation of light and tone to the central object, be it human or otherwise.

**The Pre-Raphaelites**—paradoxically, on the contrary principle, finish "tightly" the whole surface of a picture, rendering close detail to the very edges of the paper, though they are at one with the Impressionist in not sacrificing the background to Man.

Carrying these principles to extremes, the unintelligent follower of either school becomes merely the slave to a system. If the follower of Impressionism has no fundamental knowledge of form and practical experience of detail, his pictures result in vacuous impertinence. If the follower of Pre-Raphaelitism paints only what is unworthy of his trouble, his picture results in laborious emptiness—which may be forgiven, as being at least a monument

